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- 3yf I say trowth be not dysgreuyt  
 And take thys for conclisiun þer-to  
 Thy louely lenyng schalle neuer be releuyt  
 48 Bot þu turn vpe hyr haltur & let hyr goe  
  
 The clerke vnsward & sayd in bokys I fynde  
 That gode made woman for mannys relefe  
 Then schoe ys turnid alle agaynys kynde  
 52 3ef schoe be cause of mannys myschefe  
 Ther-fore reherse no sych myspreue  
 ffor wethur þu tell me treuth or noe  
 Thou se[h]alte nott make me myse-beleue  
 56 Quia amore languio.

In printing these verses I have followed the ms. in omitting punctuation, except that I have added hyphens to join words which the scribe has separated. The only real alterations which I have introduced into the text are at v. 2 and vv. 6-7. The ms. reading of v. 2 is: 'As I kan be a grene wode syde.' By changing the order the rime is restored. Similarly in the case of vv. 6-7 the scribe has destroyed the rime-scheme of the stanza by transposing these lines. Another case of defective rime occurs in the last stanza spoken by the Husbandman: *variat* (v. 41) and *delysyne* (v. 43) stand in riming position. Here I have not ventured to correct the scribe's mistake. Very likely both words are corrupt readings. In v. 47 *releuyt* is used in the sense of recompensed or requited (see *Cant. Tales A.* 4182).

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## REVIEWS

1. *The Origin of the Cult of Aphrodite.* By J. Rendel Harris, M. A., Litt. D., D. Theol., etc. Reprinted from "The Bulletin of the John Rylands Library," Oct.-Dec. 1916, New York, Longmans, Green and Co., Demy 8vo, pp. 30, 9 Illustrations.
2. *Jacob and the Mandrakes.* By J. G. Frazer, Fellow of the British Academy. From the Proceedings of the British Academy, vol. VIII. Read Jan. 31, 1917. London, Published for the British Academy by Humphrey Milford, Oxford University Press, 8vo, pp. 23.

3. *Der Alraun. Ein Beitrag zur Pflanzensagenkunde* von Adolf Taylor Starck, Ph. D. (New York University. Ottendorfer Memorial Series of Germanic Monographs, No. 14). Baltimore, J. H. Furst Company, 1917, 8vo, pp. viii, 85.

It is a singular coincidence that three scholars, two of them English and one American, should have directed their attention about the same time to the same general topic, namely, the folklore of the Mandrake. A certain amount of matter must necessarily be common to all three papers, but they differ so considerably in purpose and method that they are quite independent of each other. Frazer had the opportunity of consulting Harris's work, while both were unknown to Starck. Frazer and Harris are practiced hands in this field which Starck enters for the first time with his very creditable monograph. The difference in aim and method is characteristic of the two schools of English and Germanic scholarship, the latter of which has predominated in this country for many years. Of the three productions the first is an article contributed to the Bulletin of the great library at Manchester, the second, a paper read before the British Academy, and the third a more extensive monograph contributed to a memorial series in honor of the late Oswald Ottendorfer. Frazer, and particularly Starck, are interested in the entire field of research, although the compression of his material into the brief compass of a public lecture obliges the former to omit many interesting references, especially those of a literary character. Harris, on the other hand, is concerned with the application of the folklore of the Mandrake to the solution of a mythological question. The three works supplement each other, and the nine illustrations in Harris's article are valuable to the readers of Frazer and Starck. Finally, to end this brief general comparison, it is especially interesting to see how such experts in this field as Frazer and Harris marshal their material, discovered in the most recondite sources. In speaking of the three works in question I shall not treat them in the order of publication, but so far as possible in logical sequence of contents.

In previous lectures given at the John Rylands Library Dr. Harris has investigated the cults of three gods of the Greek pantheon, Dionysus, Apollo and Artemis, and has connected them with the ivy, mistletoe and herbs in general. Thus the divinities of the sky, formerly connected with astronomical and meteorological phe-

nomena have been brought down to the vegetable kingdom. Aphrodite has hitherto baffled all attempts at a botanical explanation and Dr. Harris renews the investigation by starting with an inquiry into those plants which are supposed to have sexual virtues. The Mandragora or Mandrake is the first to present itself and Dr. Harris passes in review the various superstitions connected with the plant in different countries and epochs. Considerable space is given (as in Starck's monograph) to the representation of the Mandrake in the herbalists and illustrations of the male and female Mandrake are given from the German *Herbarius*, 1485, and the Latin *Hortus Sanitatis*, 1491. Further illustrations showing the human form of the Mandrake are given from Sibthorp's *Flora Graeca*, the Vienna Dioscorides and its reproduction in Lambecius' *Commentariorum*. All this matter is a valuable supplement to Starck's work.

Harris is unable to add to the attempts to explain the meaning of Mandragora. His conclusion as to the main subject of his investigation is "that Aphrodite is a personification of the mandrake or love-apple. She holds this in her hand in the form of a fruit, and wears it round her waist, or perhaps as an armlet, in the form of a girdle in which the root of the plant is entwined. . . . The plant appears to have come down the Levant, in the first instance, probably from Cyprus. As Cyprus is in ancient times a Phoenician island, it is possible that the name of the goddess may be a transfer of a Phoenician name for love-apple. The apple which the goddess holds in her hand in certain great works of art is a substitute for the primitive apple-of-love."

Equally characteristic is Frazer's treatment of the subject. He starts with the story of Rachel and Leah in Genesis xxx, incomplete in its present form, and following more fully than Harris the folklore of the Mandrake, arrives at the general conclusion that the mandrake is "apparently personified as a being who feels anger at being uprooted, and whose wrath must be diverted from the human culprit to an innocent animal. . . . Such beliefs and practices illustrate the primitive tendency to personify nature, to view it as an assemblage of living, sensitive, and passionate beings rather than as a system of impersonal forces. That tendency has played a great part in the evolution of religion, and even when it has been checked or suppressed in the general mass of educated society, it lingers

still among the representatives of an earlier mode of thought, the peasant on the one hand and the poet on the other."

Frazer's paper is an admirable example of popular exposition in the best sense and of wise proportion. It contains practically all that is in Starck, except the rôle of the Mandrake in literature, and even there Frazer mentions Machiavelli's comedy and Shakespeare's references in various plays. It is strange that Frazer who cites Hertz's *Gesammelte Abhandlungen* (apparently unknown to Harris and Starck) does not mention the connection between a certain feature of Machiavelli's comedy and the legend of *Das Giftmädchen*.

We come now to the third of the investigations on the Mandrake, the subtitle of which, "Ein Beitrag zur Pflanzensagenkunde," indicates clearly enough the scope of Starck's monograph. In his *Vorwort* he defines more closely his purpose. He says that, in his opinion, too little attention has been paid to the influence of the natural properties of plants and the recipes for their medicinal use. It is the task of the present work to show how in one of these traditions various medicinal prescriptions of great antiquity have been handed down by popular tradition and how certain features of the Mandrake superstition are possibly not of mythological origin, but have taken their rise in the writings of the ancient physicians.

With this purpose in view it would have been better to examine one after another of the various superstitions connected with the Mandrake and, if possible, trace them to their origin through the writings in question. Instead of this Dr. Starck starts with one of the Mandrake superstitions, the *Galgenmännlein*, which is not the oldest, but which, apparently, is of comparatively recent and Germanic origin. After the first chapter, however, Starck traces the history of the Mandrake through the various botanical and medicinal treatises. In the fifth chapter he discusses the references to the superstitions connected with the Mandrake and then passes to the rôle of the Mandrake in literature. This part of the work shows much industry and wide reading and is of unusual interest. One of the superstitions, that of the "Spiritus familiaris," is treated separately in chapter VII, and affords further literary references, such as Fouqué's *Das Galgenmännlein*, and Stevenson's *The Bottle Imp*.

The concluding chapter is devoted to an attempt to explain the Mandrake superstition. Starck cannot offer any satisfactory explanation of the name mandragora or alraun, and he doubts the identity

of the Mandrake with the "dudain" of Genesis. Both Harris and Frazer accept this identity without question. The latter derives the German name "from a word identical with our word 'rune,' meaning 'the all-wise one,' with the connotation of 'witch' or 'wizard.'" Starck goes into the matter more fully and accepts Kluge's derivation of the second part of the name from the Gothic *rûna*, secret. Starck examines the various attempts at a mythological explanation of the Mandrake superstition and correctly, we think, deprecates the use of modern popular beliefs to establish a primitive mythological origin. His conclusion is: that the Mandrake superstition is not of Germanic origin; that it arose in the Orient and at first was not connected with a particular plant; that it became attached to the Mandrake probably on account of its forked shape; and that it made its way to Europe via Egypt and North Africa, as well as by a second route through Greece and Rome. In Europe the legend experiences the fate of so many other stories and from "Die Lust zum Fabulieren" received many accretions which were borrowed elsewhere or simply invented for the purpose. It is difficult to recognize the origin of the legend through the disguise of successive changes, and European literature here again owes a frequently used theme to the story-loving Orient.

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*The King's Mirror* (*Speculum Regale* — *Konungs Skuggsjá*).

Translated from the Old Norwegian by L. M. LARSON. (Scandinavian Monographs, vol. 3) New York, The American-Scandinavian Foundation, Oxford University Press, 1917. \$3.00.

"The importance of the *Kings Mirror* lies in the insight that it gives into the state of culture and civilization of the North in the later Middle Ages. The interest follows seven different lines; physical science, especially such matters as are of importance to navigators; geography, particularly the geography of the Arctic lands and waters; the organization of the king's household and the privileges and duties of the king's henchmen; military engines, weapons and armor used in offensive and defensive warfare; ethical ideas, especially rules of conduct for courtiers and merchants; the